[36 cont.]

171 is universal. It is, so to speak, the ultimate end of his mission
*756 in the community. Professor Pinto reaffirms it when, speaking
787 of the Tupinambá pagé, he writes as follows. "Another of the functions or callings of the pagé was to communicate with the spirits or with the devil.... Frequently, as Nóbrega gives us to understand, by means of the maraca ...." And further on: "Naturally, the power to communicate with the spirits raised the pagé to the category of xamá. The xamá in Herbert König's exact definition is characterized by his faculty of speaking with the spirits, especially, in his moments of trance or ecstasy. Or, as Robert H. Lowie explains, the xamá is a kind of "medium" who possesses the gift of relating himself with the supernatural and serving as its interpreter." (31) [Cited in French.]

[113]

31. Pinto Recife, Esteban. La extraña figura del Pagé Tupinambá [The Strange Figure of the Tupinambá Pagé], pp. 323-324.

171 Our contention regarding the involuntary nature of the pro-
*756 fession of shaman, and by the same token its irrenouncibility, is sustained by this report which Métraux has taken from Nimuendajú with reference to the Bororó: "The Bororó who is called upon to become a bari (medicine man) receives a mysterious order to deliver himself up in the bush, where the spirit will manifest itself to him in the form of a monkey or a water hog and will demand his submission. As a sign of acquiescence, he will give up his bow and arrows. His head will whirl; a thousand colors will dance before his eyes; he has become a bari." (32) [Cited in French.]

32. Métraux. Op. cit., I, 203. Italics are ours.

*756 Apart from this domination to which the spirits subject the
● 828 shaman, converting him into a creature at the service of their wishes, there is another factor, perhaps more important in its external form than the previous ones and one that makes us think more of the double life of the shaman: This is his frequent attacks,

[36 cont.]

*756 828 attacks which are considered as an apparent death, a separation of the soul from the body of the shaman in order that he may obtain a better communication with the spirit. These attacks take place frequently in the ordinary life of the shaman and appear especially when he is interrupted in his state of ecstasy or of illumination, in his moments of spiritual conversation, and suggest, in a certain way, an elation, a way of escaping from the [37] earthly life to inhabit for a few moments the world of the dead, which is his real world to which he belongs through the express decision of his protector spirits.

773 539 The shaman in oral literature: Our colleague Licentiate Chaves collected in La Guajira a series of stories which were published in the Boletín de Arqueología, one of which refers to the shaman Umaralá. This story tells us that in "former times there were bad shamans who collected much and did not cure." (33) The one who changed this situation was Umaralá, making

33. Chaves. Op. cit., 321.

use of certain secrets for cures, accompanied by chants and shaking of the maraca. He was initiated into the magic arts by his aunt, who was a good shaman. His initiation coincided precisely with a relapse from an illness which he had contracted during a period of pestilence in La Guajira. The symptoms described in the story are the following: "He lost his power of speech, suffered continuous attacks, lost consciousness." His aunt dedicated herself to his care, and he "heard the arguments that his aunt sustained in her chants with the spirit of the dead, who was none other than Jirairai, who however criticized all the old shaman's chants. He clearly heard the spirit say: "Either you die or your son dies." (34) The shaman invoked the help

34. Chaves. Op. cit., 321-322.

of a new spirit, but in the end she died in order to save her nephew.

The latter, together with his bond servant, buried his aunt and complied with all the ceremonies pertaining to the dead,

[96 cont.]
832 673 and is made foolish and boastful of the difficult position she is placed in.

This charm, capable of such mischief according to the belief of the natives, is used especially when a man wishes to cause some woman harm or to mock either her or her relatives.

754 432 578 Fortunately for women in general they have a way to scoff at, or revenge themselves on, the men who have been false and whose love they no longer want – only revenge. For such cases they buy a charm from the old Indian women who know of these things, a charm which they place among the clothing of the man on whom they wish to effect a malevolent action. Then they obtain an old sandal belonging to their victim and burn it. It is most important that the sandal should be old so [826 828] that the sweat of the man in question, as part of his personality, should have soaked into it.

With these two simple things, the Indian women affirm, the man loses his senses, he goes about as if stupefied, neglects his person, is a failure and a brutish person thereafter. So sure are they of this that they say that a mad Indian living in Nazaret is in that condition because of a charm like that we have just described after he had been one of the most elegant and well dressed of Indians.

832 Another love charm is used not to regain a man's love that has been lost but to retain affection that is desired; and as it is the woman's property – for evil against the man – this aims at making the man unable to take another woman. This charm, like others, is obtained from the old Indian women of the Sierra de Jarara, and it is made of carefully ground herbs to which they add achiote, an excellent substance for charms. The mixture is wrapped in a rag, or it is kept in a little wool bag.

The effect of love charms can be diverted to other purposes. For example, when a woman wants her husband to make her a special present she goes to her charm, picks it up, shakes it well, and looks firmly at it, at the same time asking for the desired object. The charm works, and the woman obtains what she wished for.

Necklaces of small perforated discs of coconut shell are transformed into love charms when the women experts in this

[103 cont.]

789 This charm is personal and nontransferable. If a person who is not the legitimate owner should touch it, he has to submit to the diet just described or his punishment will be madness; his character will be changed, he will have fits of anger without apparent or justified cause, he will suffer from permanent nervousness, and his mind will be come deranged. However, he may look at the charm with the owner's permission without suffering any change in personality. It is useless to steal the charm as it will give no aid to the thief but will remain faithful to its original owner and will most likely cause harm to him who may have appropriated it illegally.

As do nearly all charms, it has its special covering and is kept together with achiote in three successive bags which have been knitted from wool by [104] the same Indian woman who inspired the charm with its magic power. As a matter of fact it is not known of what the charm is made because it cannot be completely uncovered.

787 What is the quality it possesses that makes it so valuable?
789 The native belief insists that when the owner sleeps it makes him dream what is going to happen to him down to the most insignificant detail. During his sleep it tells him who his hidden enemies are, what people wish to do him harm, where they will spy on him when he is traveling on the road, what difficulties he will encounter in the negotiation of an agreement, what words he should use, etc. The owner of the charm wakes up with a start, gets up immediately, quickly finds the charm, and taps it lightly, which averts all evil.

According to the Indians, the charm is like another person that is in every place where its owner is not; it knows the intentions of other people, deduces what is going to happen, and warns its master.

226 Charm for the sea. In Ríohacha one of the Indians who
751 assisted in fishing and the cartage of cargo to and from the ship at the wharf wore, hanging from his neck, a piece of bark of a tree the species of which we could not determine. When we asked him the reason for the charm, he explained that he wore it to safeguard himself from the waves of the sea, that is, to avoid being drowned if some day he should fall into the sea.